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# PASTEL EXPRESSIONS

JAMES N. ROSENBERG

KF6044

PAUL JOSEPH SACHS

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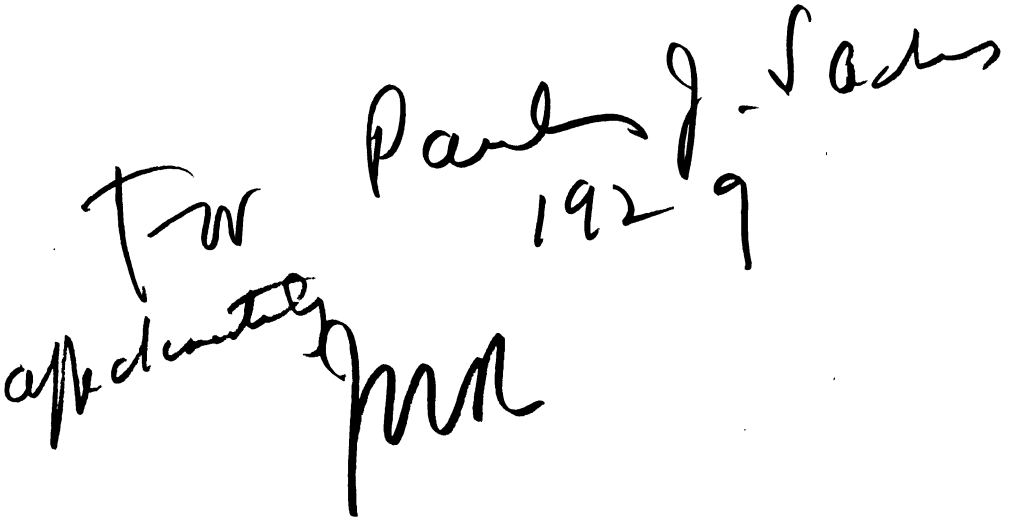


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# PASTEL EXPRESSIONS

By JAMES N. ROSENBERG

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# PASTEL EXPRESSIONS

## RETURN OF THE 27TH DIVISION

MARCH TWENTY-FIFTH, 1919

By JAMES N. ROSENBERG

NEW YORK
MITCHELL KENNERLEY
CHRISTMAS, 1919

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WHEN I was asked to write a note, by way of introduction, to this volume of James N. Rosenberg's Pastel Expressions, I said to myself—You must erase from your mind all predilections about the work of the giants. This artist does not enter into competition with mighty professionals, living or gone. He is an amateur who paints in his spare hours because he loves the adventure of self-expression. You must delete from your memory such folk as Claude Lorrain and Winslow Homer, Cezanne and Claude Monet. You must ask yourself this question: Has this artist conveyed to you the emotion he felt on that glorious March 25th, when the 27th came Home; when, through our tears, we saw Fifth Avenue aflame with color, while the sun shone, and we watched the fluttering flags, heard the shouts, and gazed at the tin helmets, stern sign-manuals of the lines of keen, khaki figures, just back from over-seas and from the grim business of war, so silent, so soldierly, marching away into the distance and into our hearts? Has this artist conveyed to us his emotion of that day?

The answer is—yes! What he felt of color and movement, of light brilliant, and light corpuscular, he has communicated. In his own quick way, in his own quick method, he has recorded that day of joy and sunshine, of eye elation and heart gratitude. Don't bother about Claude Lorrain, don't bother about Winslow Homer, or about Cezanne and Monet; don't bother about the giants of painting. Accept this artist's lyrical gift; rejoice in these whiffs of gladness. For Rosenberg has the sense of color, and although these Pastel Impressions must be reproduced here in black and white, believe me, for I have seen them, they lighten the walls where they hang and cheer the hearts of those who, through them, are reminded of that day in Spring when the 27th came home. War passes. Art remains. It is something, indeed, it is a triumph to have created beauty, swift and sensitive, out of the banal brutality of war.

C. LEWIS HIND

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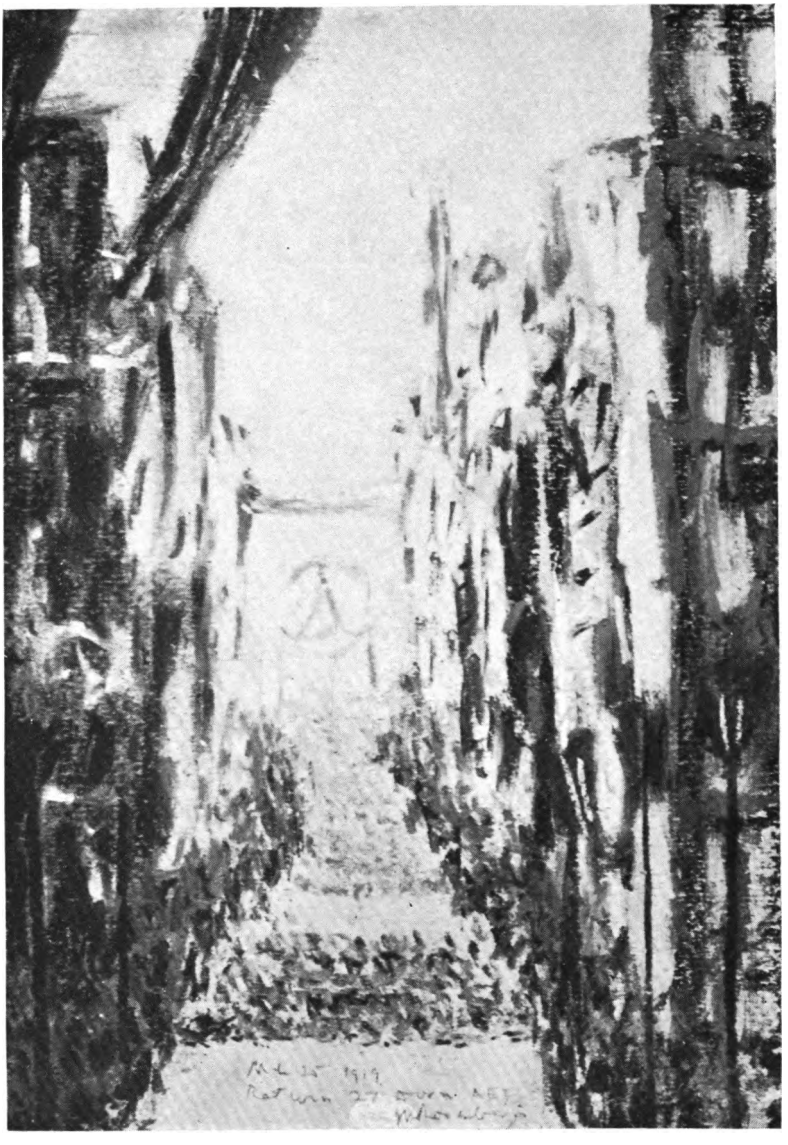

WASHINGTON ARCH



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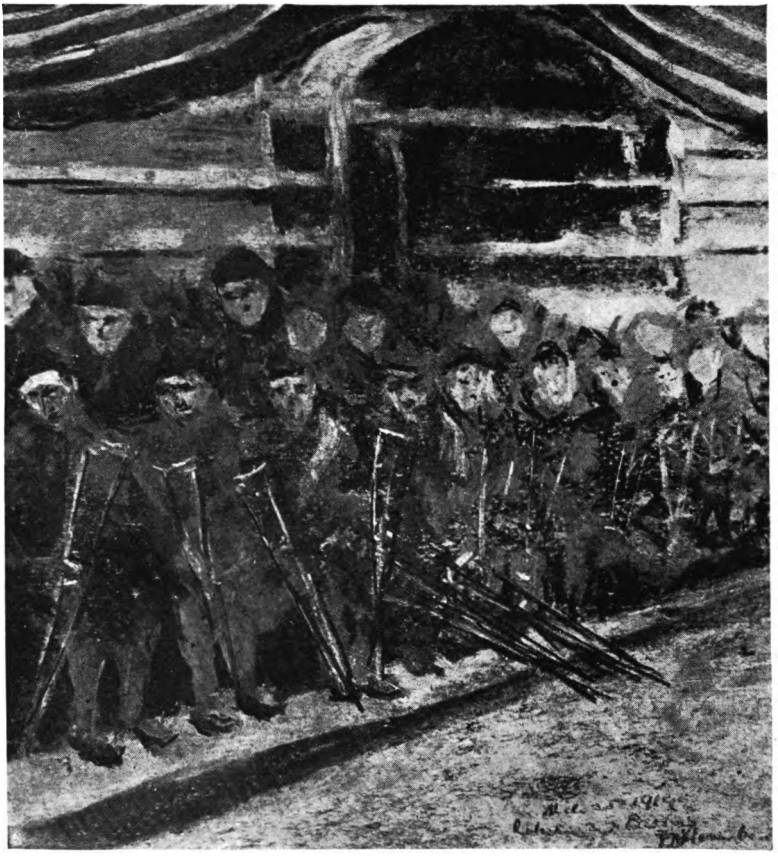

WOUNDED SOLDIERS ON THE CURB



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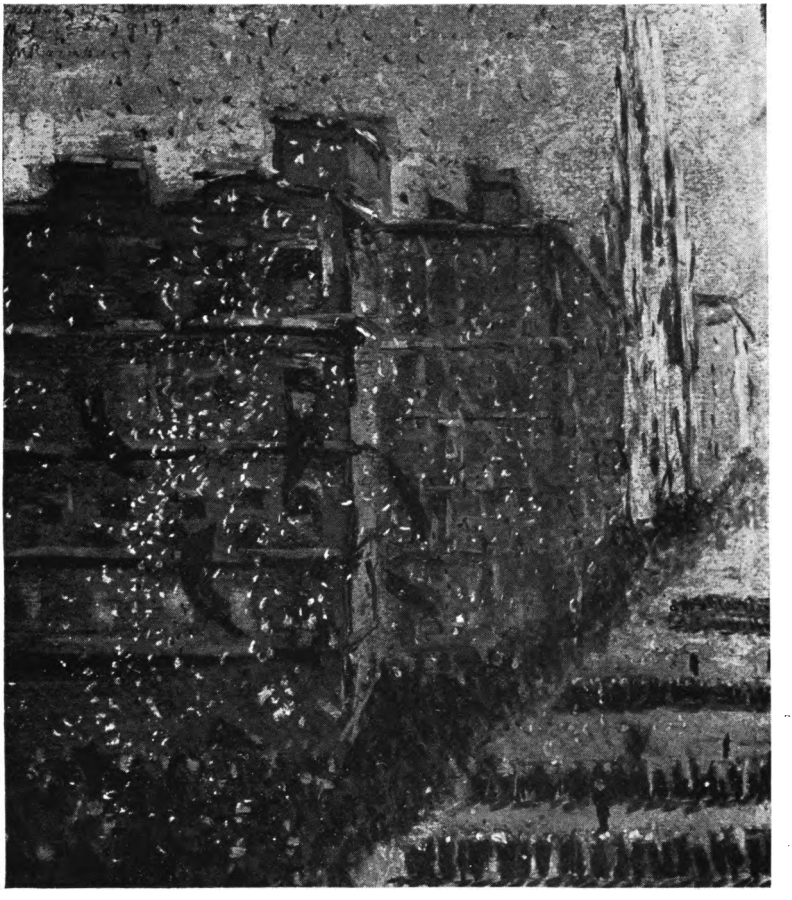

NEAR ST. PATRICK'S CATHEDRAL



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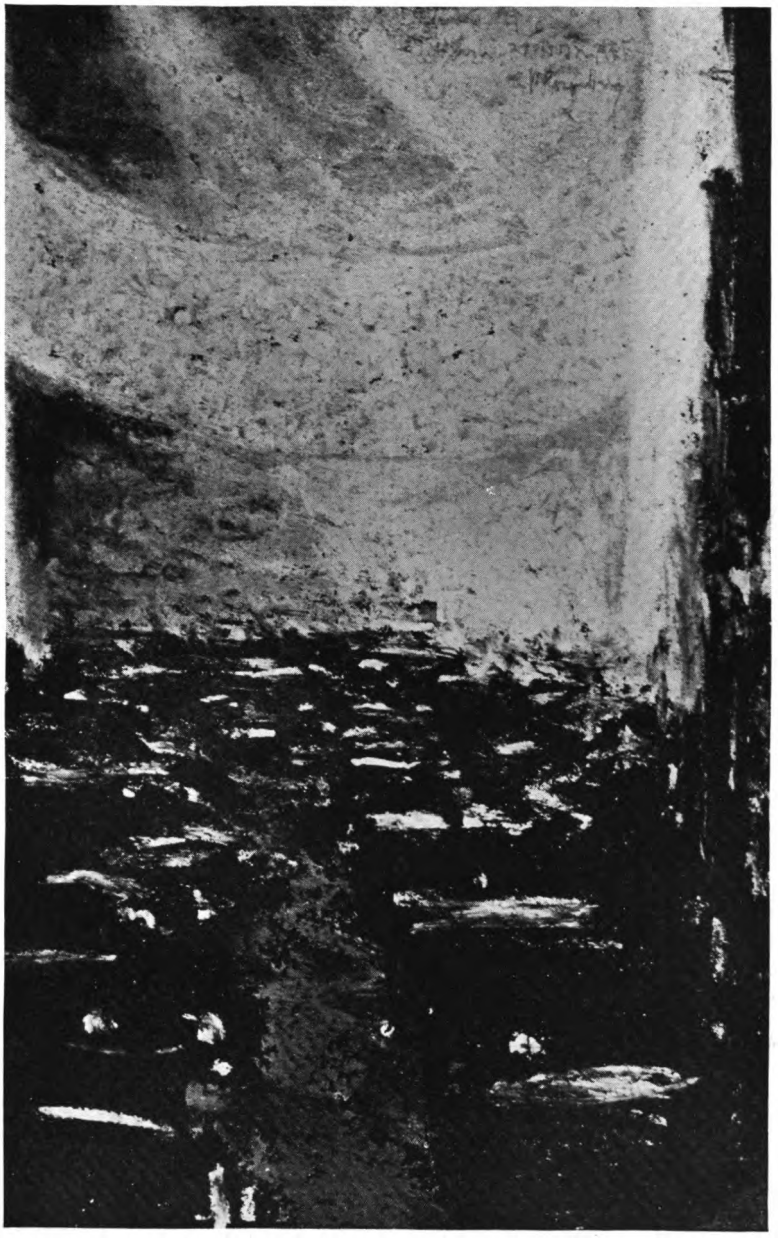

THE ARCH OF JEWELS



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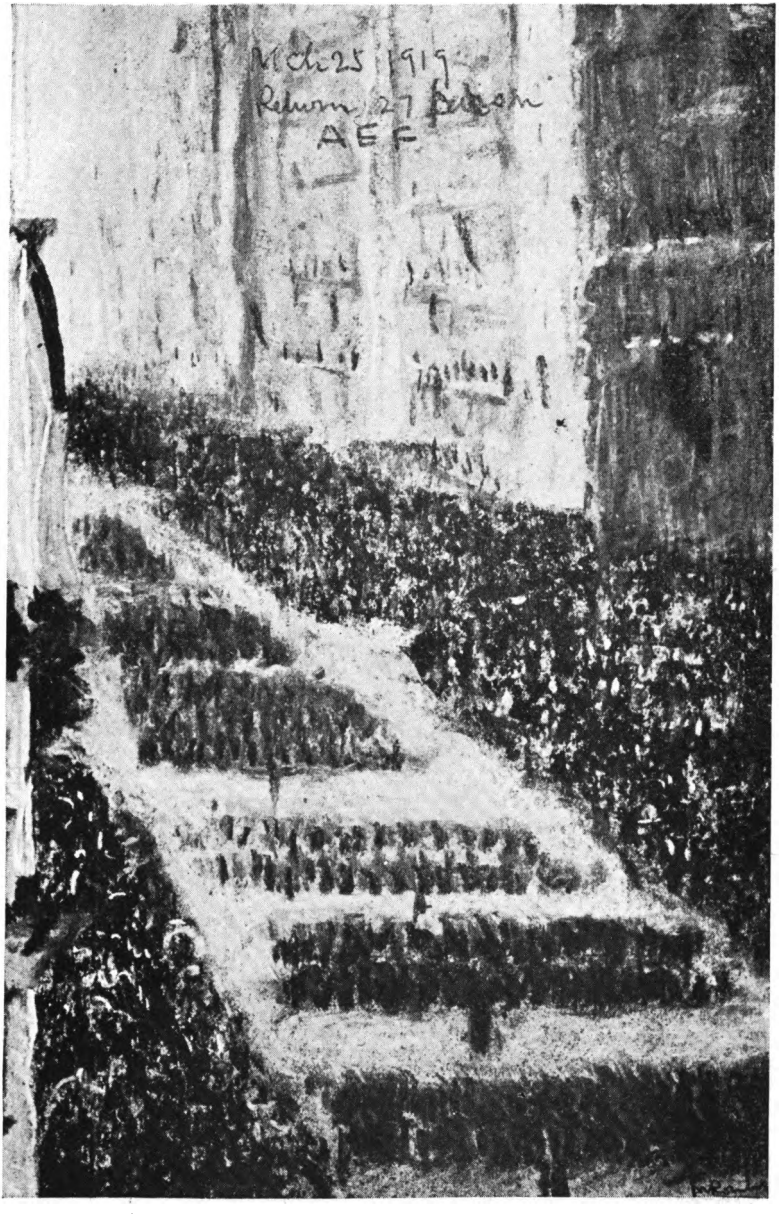


MARCHING LINES



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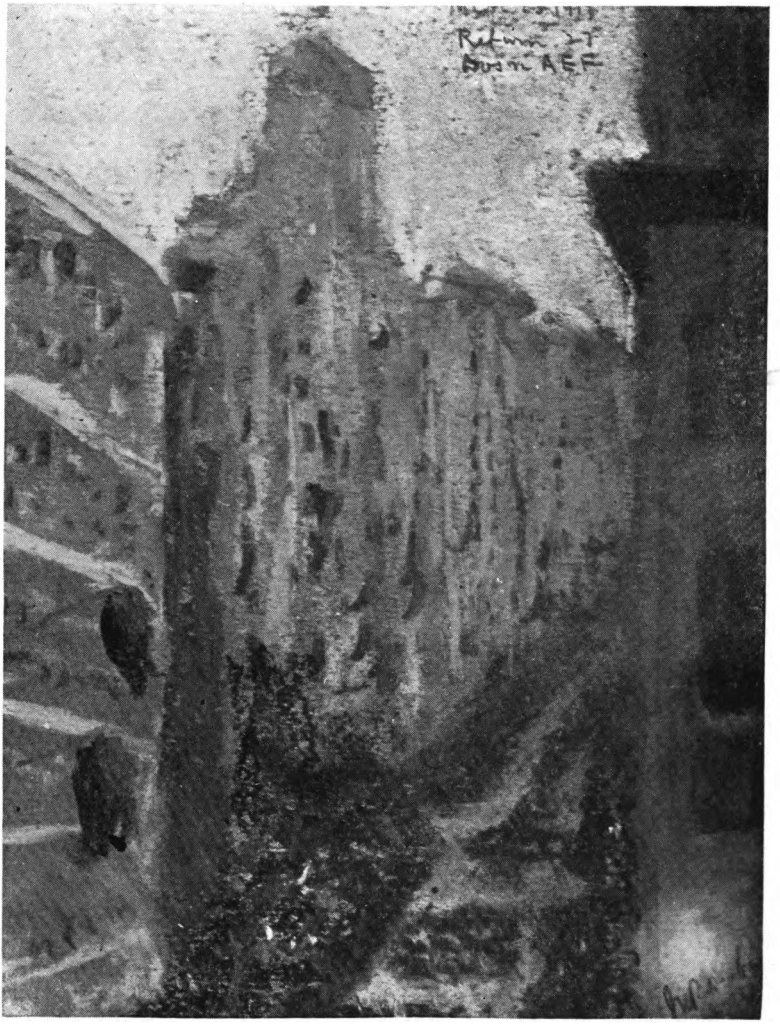

THE CROWDS
PRESSING FROM THE SIDE STREETS



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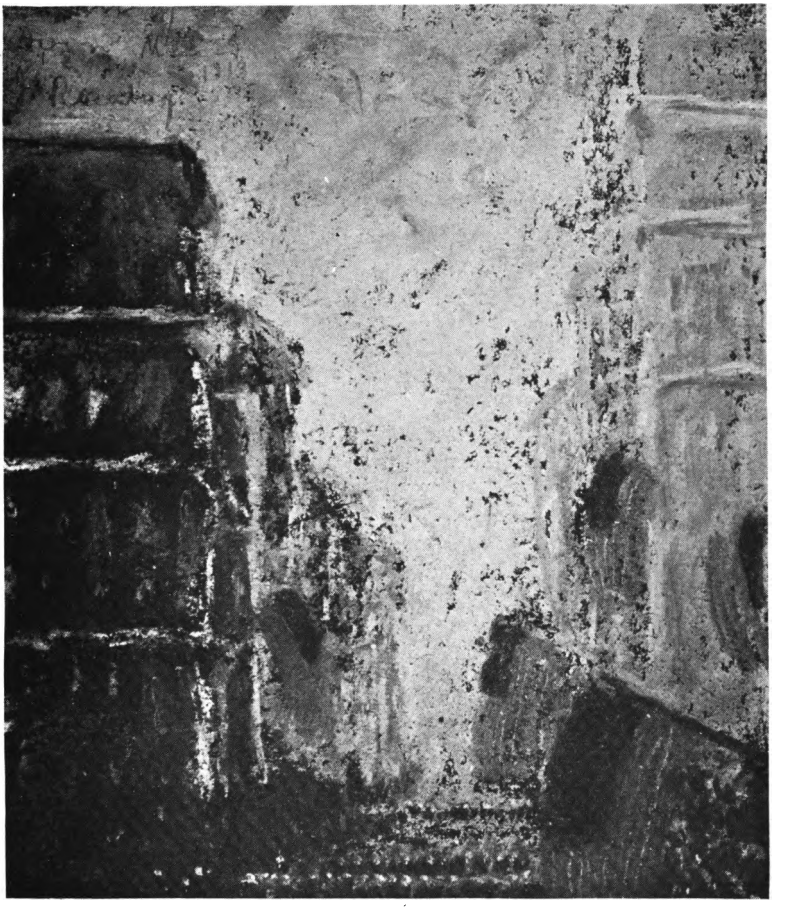

LOOKING UP FIFTH AVENUE



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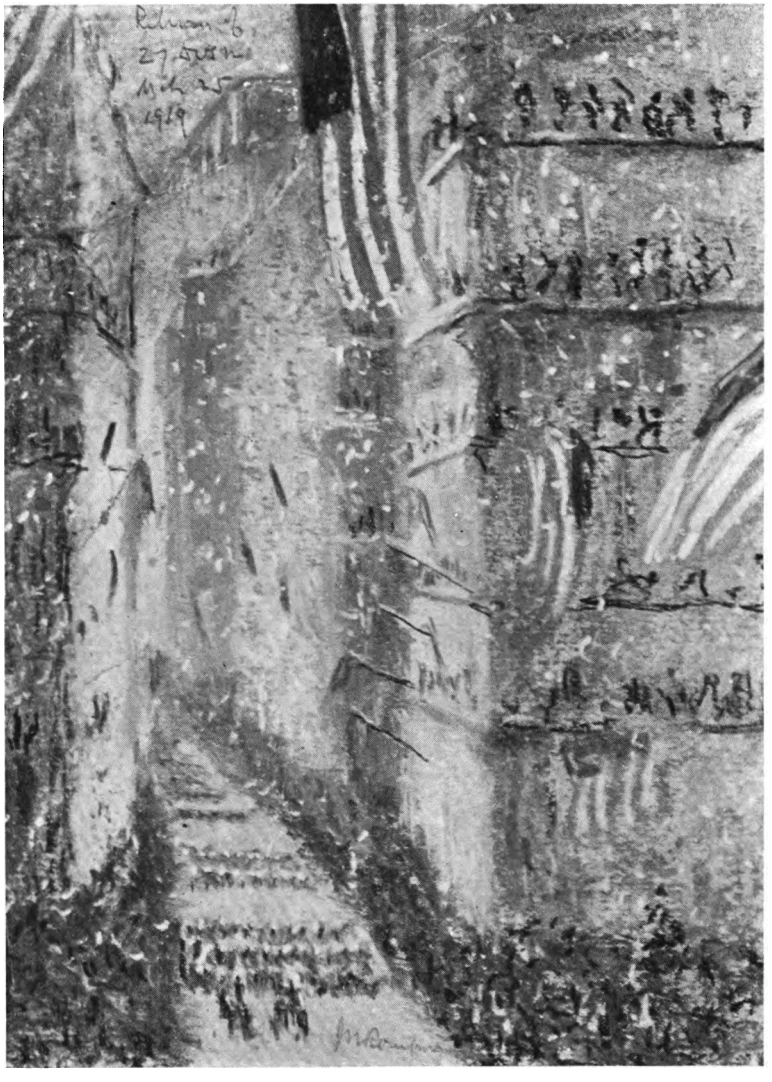

WATCHING FROM
THE TALL BUILDINGS



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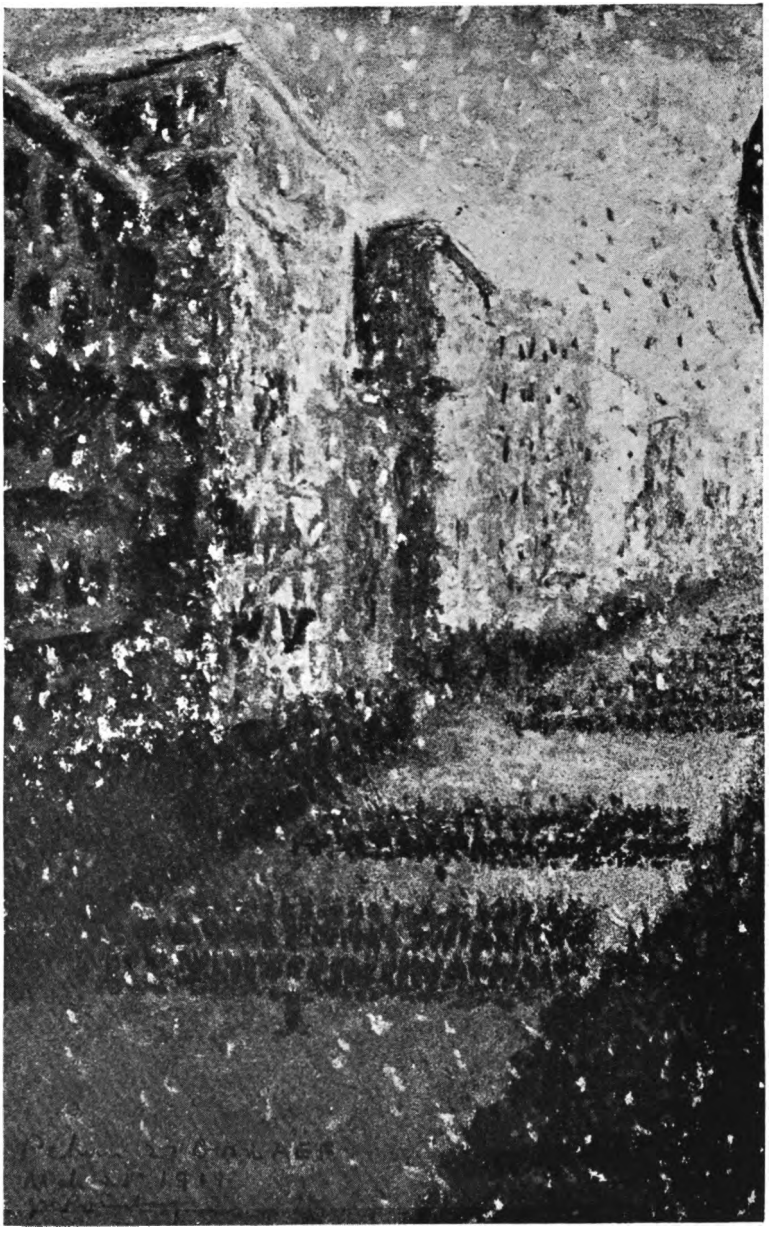

FLYING PAPER



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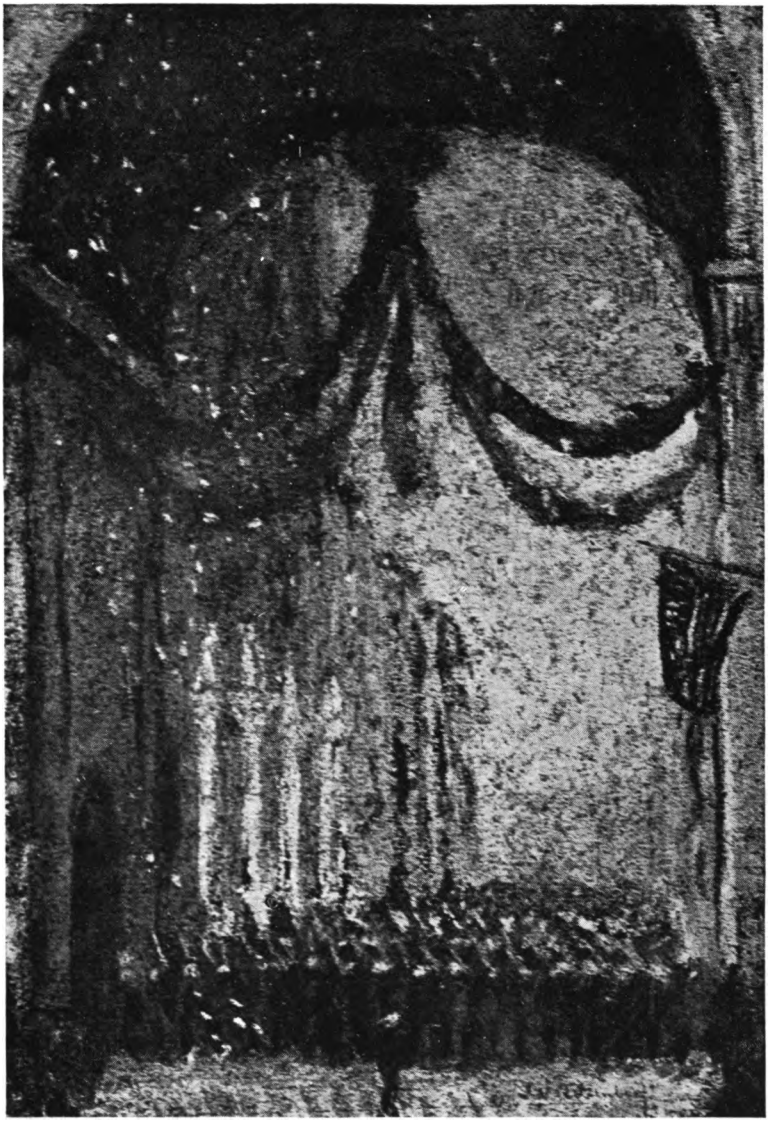

UNDER
THE VICTORY ARCH



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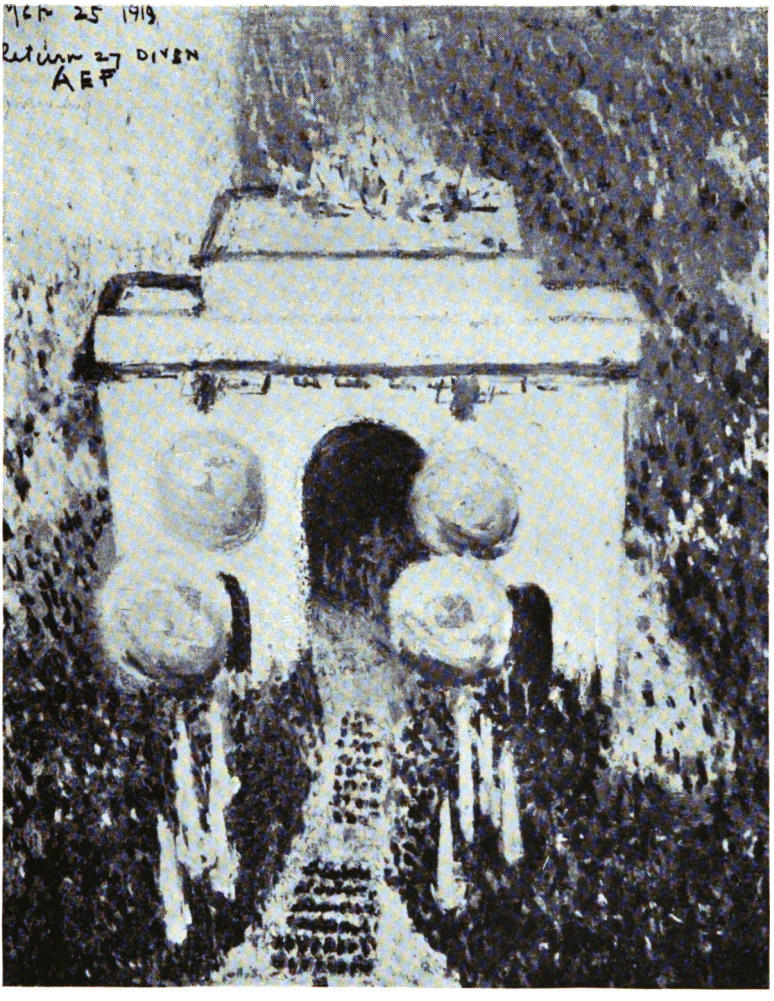


LOOKING DOWN
ON THE VICTORY ARCH



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LOWER FIFTH AVENUE



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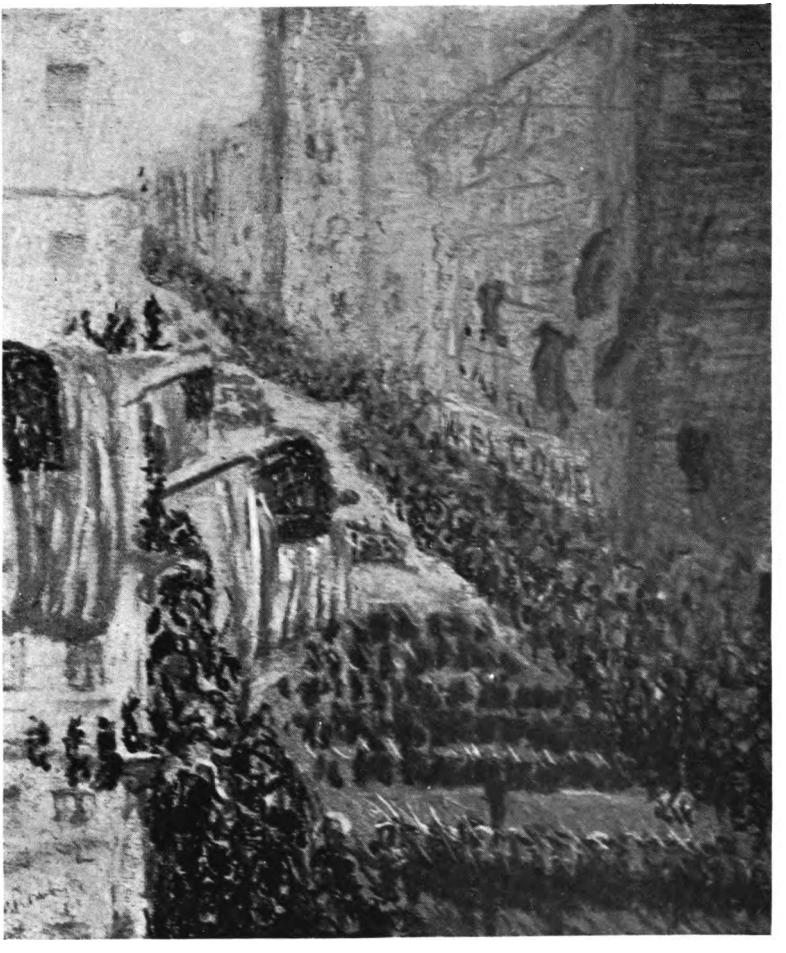

WELCOME HOME



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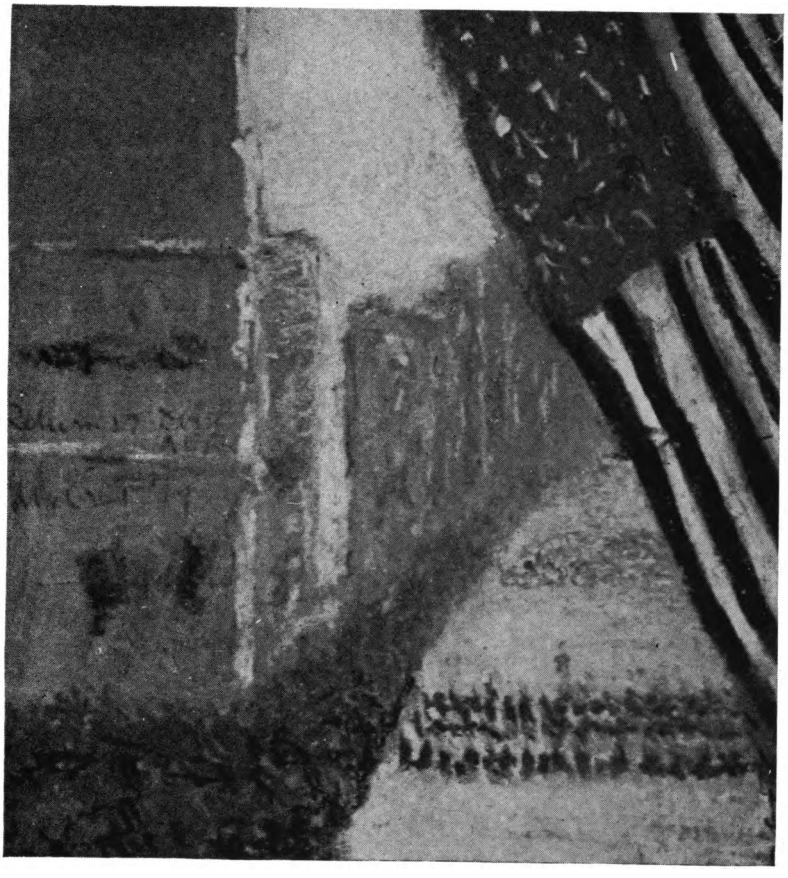

THE BIG FLAG



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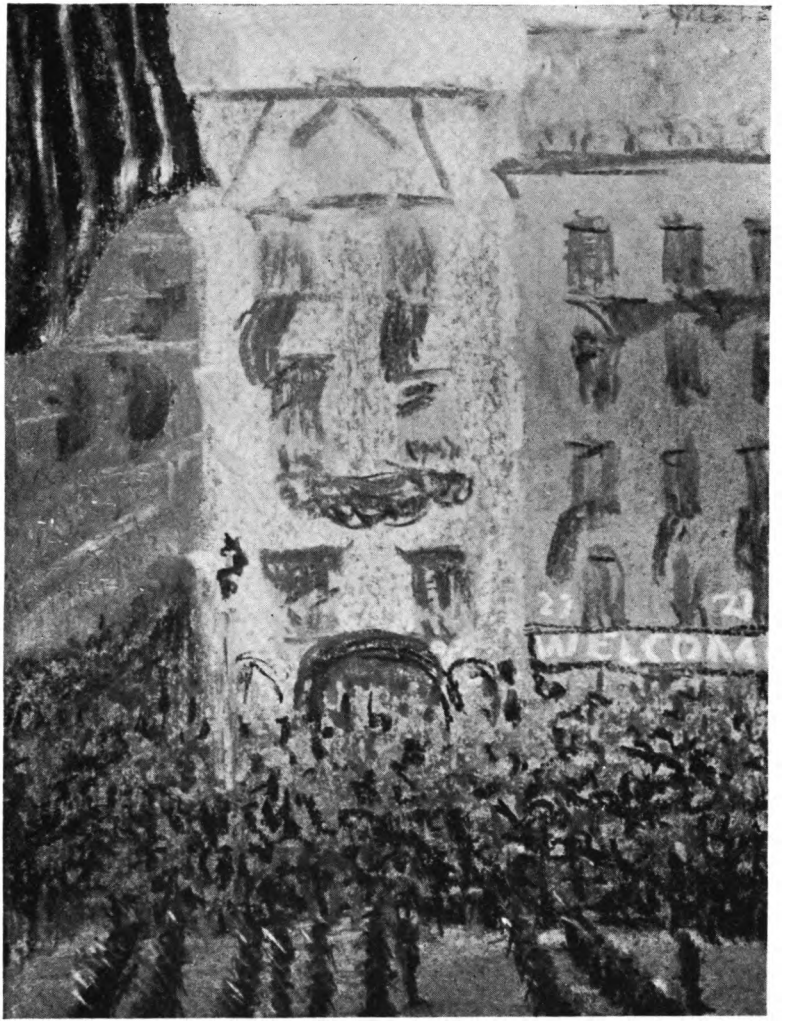


OPPOSITE DELMONICO'S



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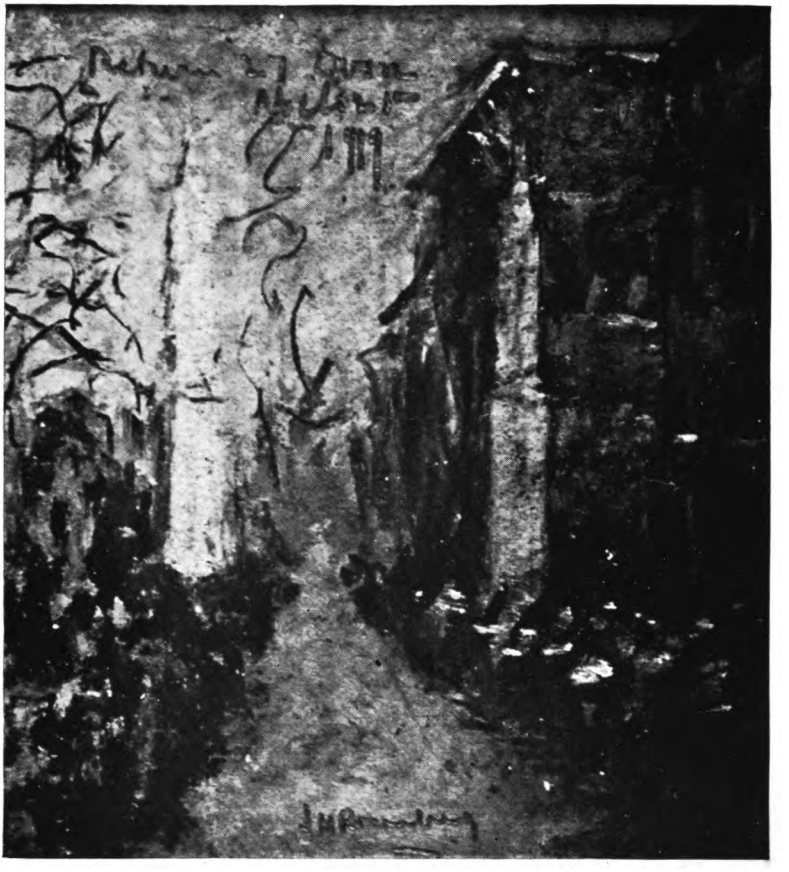

AT NIGHT
THE ARCH OF JEWELS



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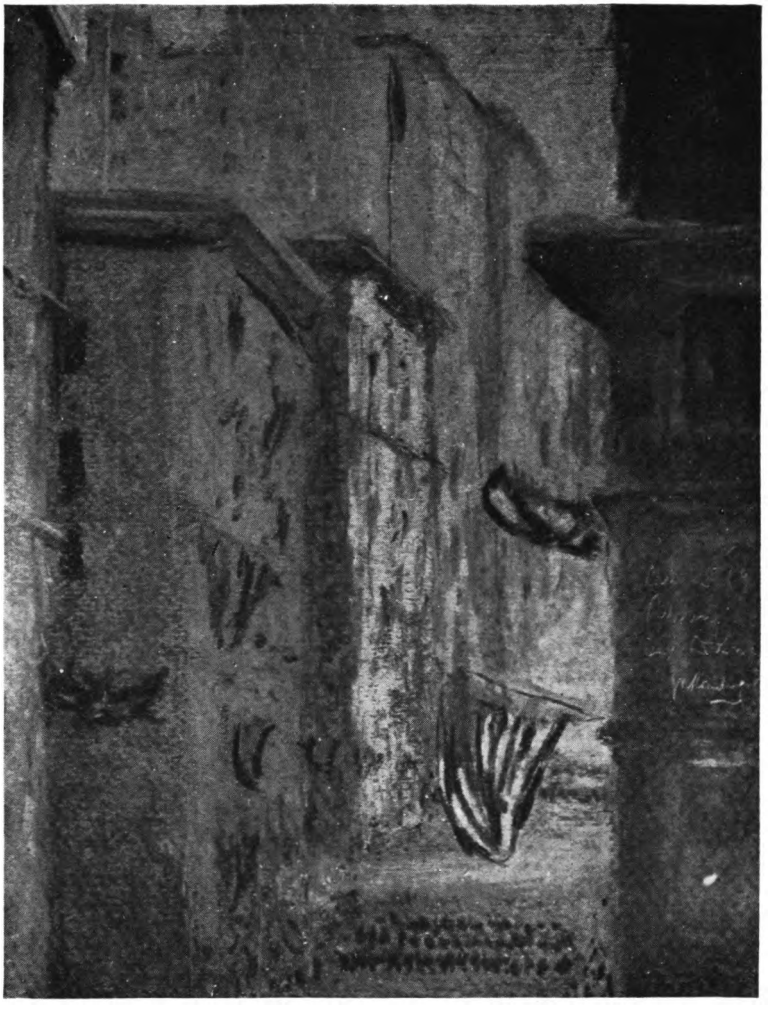

SEVENTEENTH STREET



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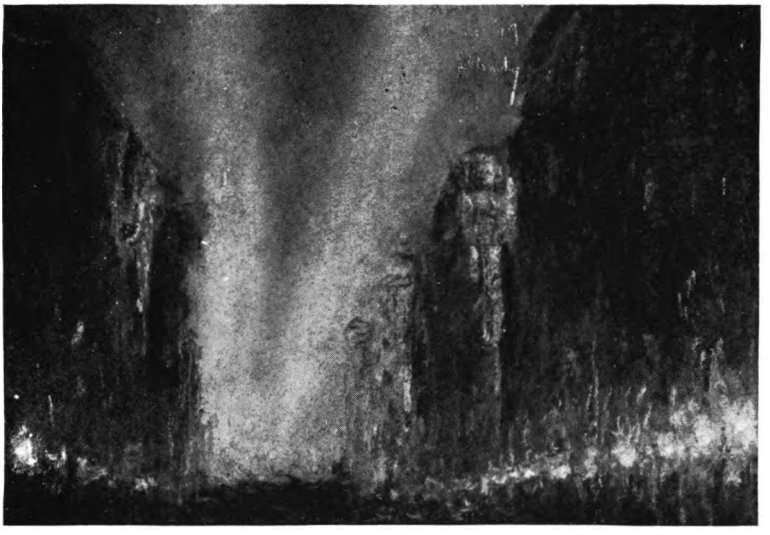

THE SEARCHLIGHTS
NEAR FIFTY-NINTH STREET



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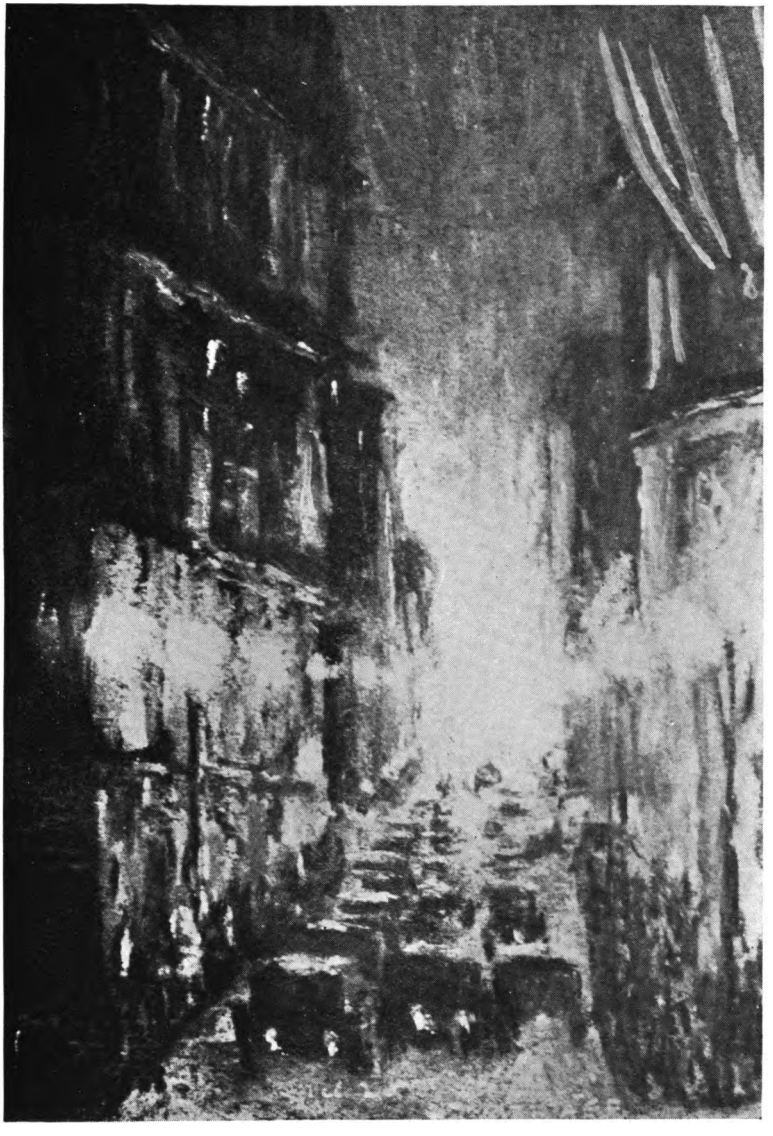

TAXI-CABS



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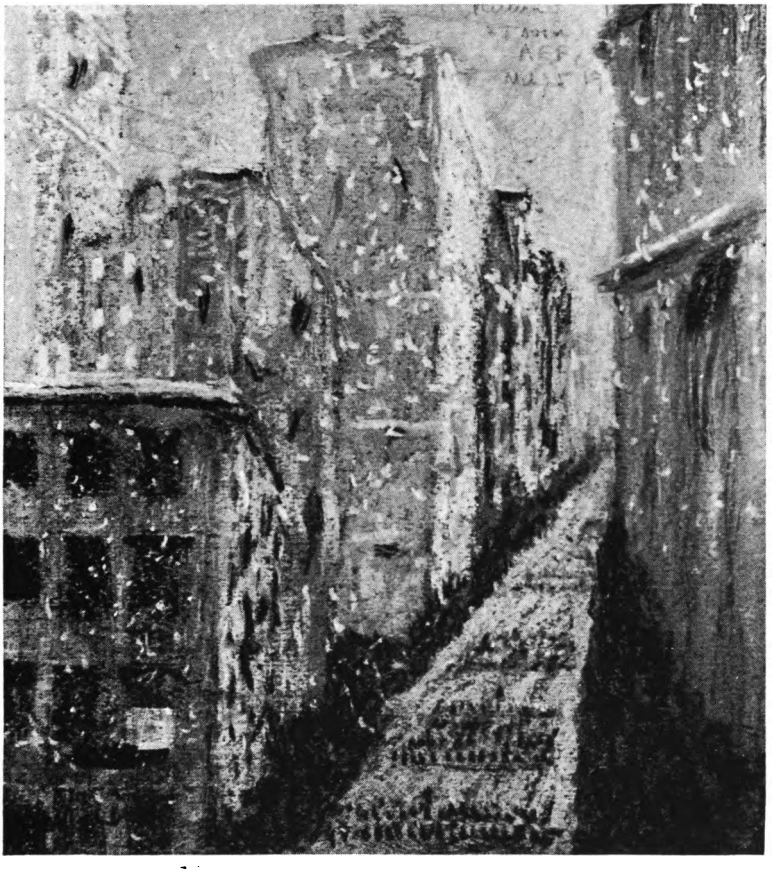

MORE FLYING PAPER



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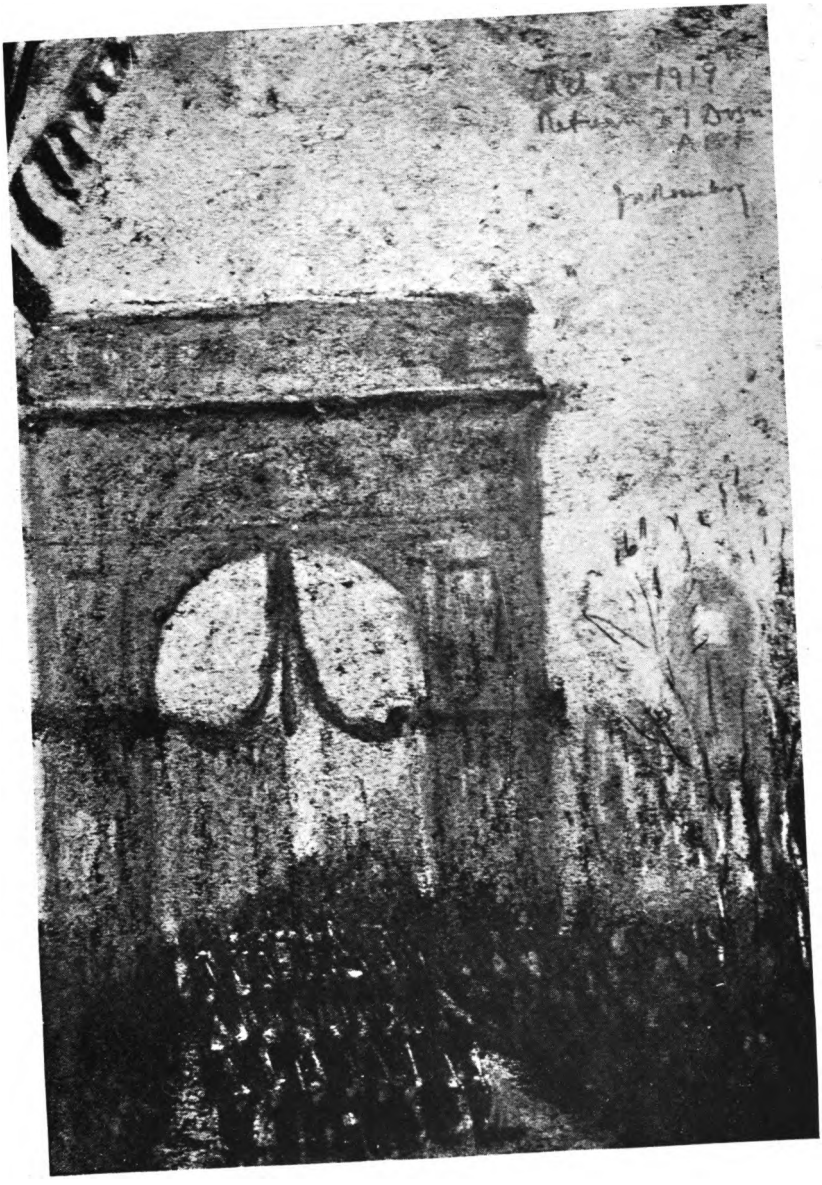

WASHINGTON ARCH



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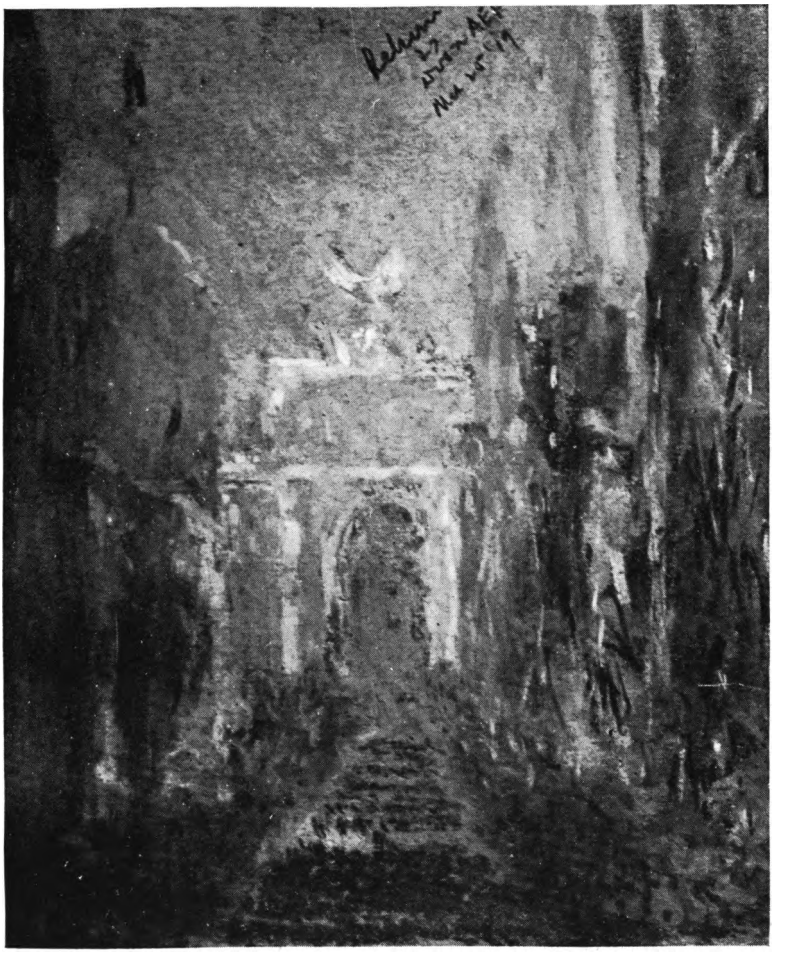

THE VICTORY ARCH



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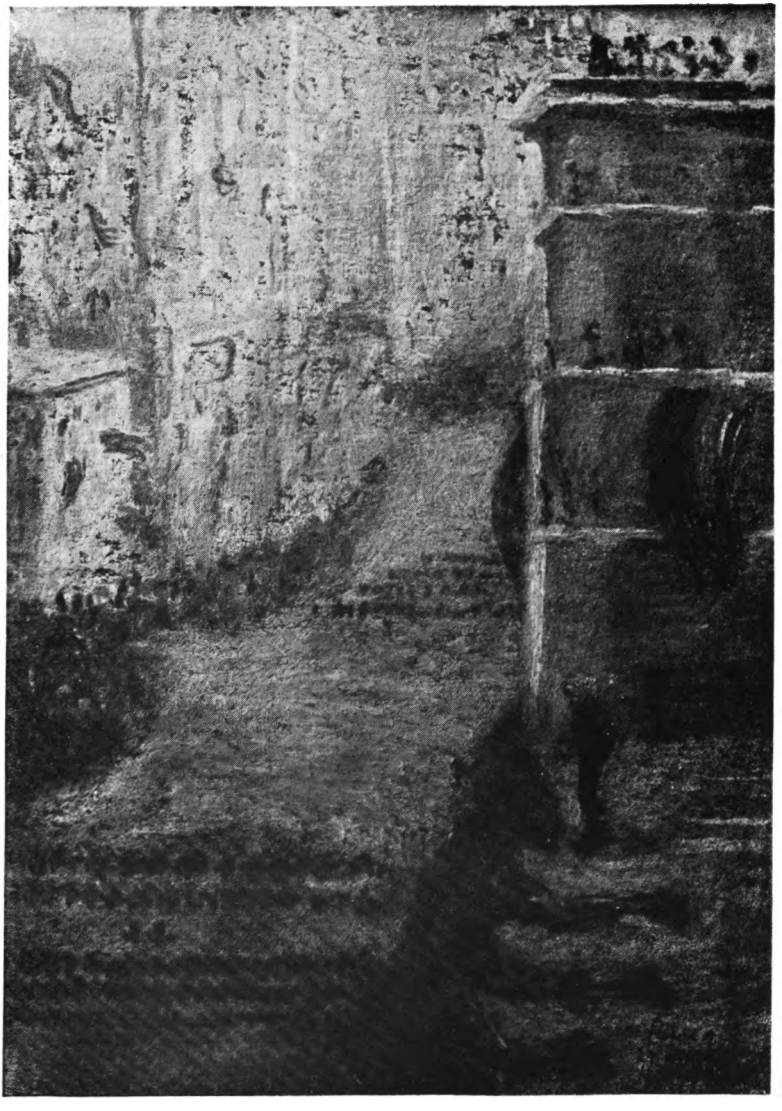

THE ROOF OF DELMONICO'S



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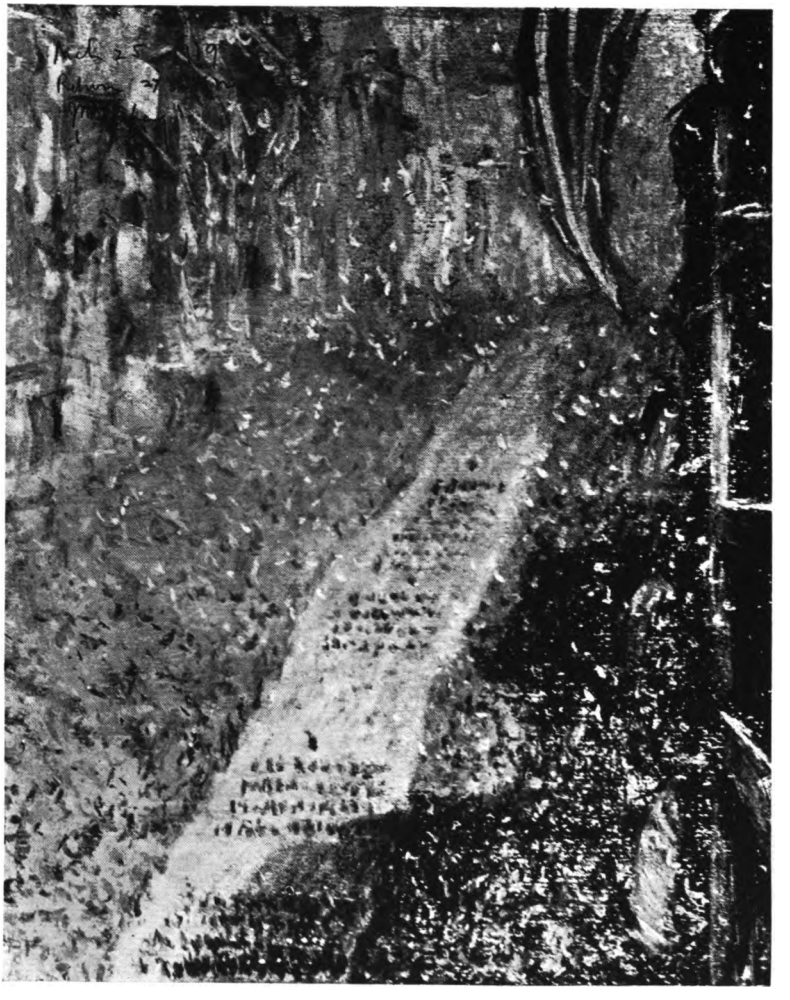

THEY COME



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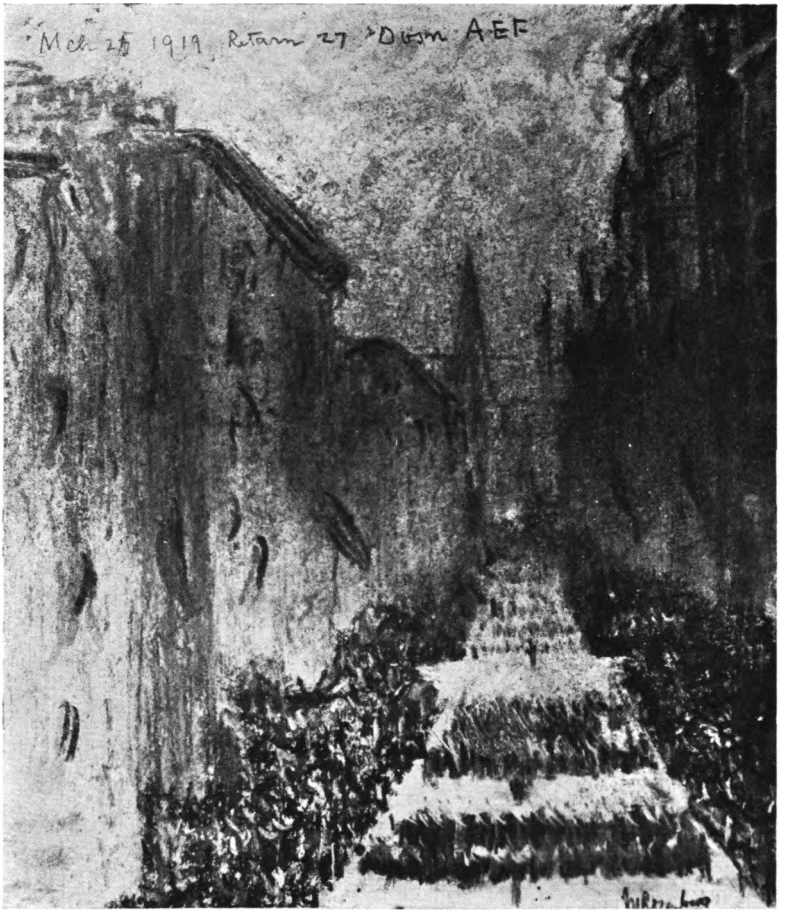


MARCHING MEN



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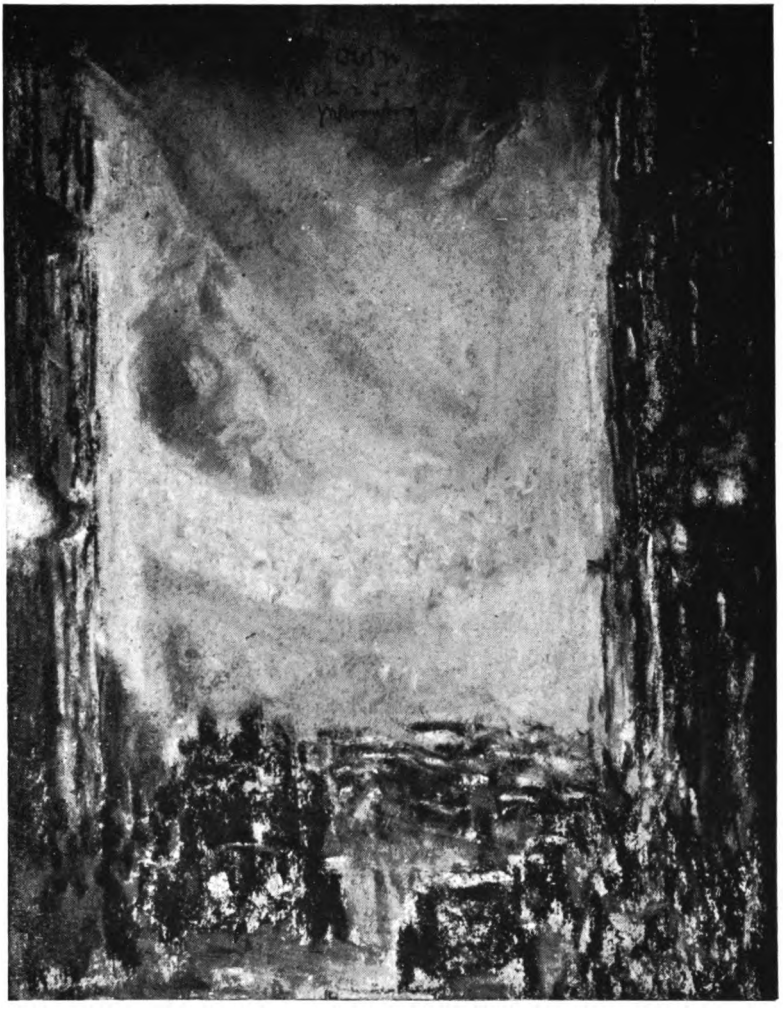

THE YELLOW LIGHTS



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THE AVENUE



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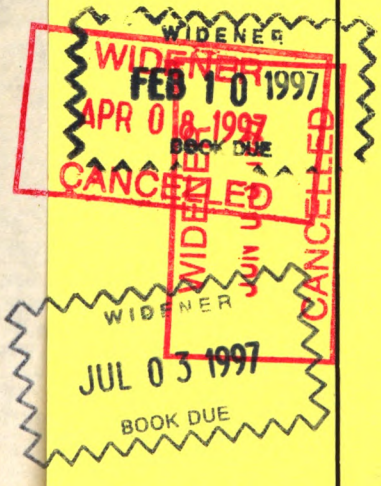


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